

WASHINGTON ARTISTS EXHIBITION SERIES NO. 18

# RICHARD LAHEY

*A Retrospective Exhibition*



NO. 1 WINTER JERSEY CITY, 1919, watercolor

APRIL 2 TO MAY 5, 1963

THE CORCORAN GALLERY OF ART





NO. 17 CARLOTTA, 1946, o.i



# RICHARD LAHEY

Richard Lahey was born in Jersey City, New Jersey, on June 23, 1893, the third child of Richard and Elizabeth Adams Lahey. His early years were passed in Jersey City where he went to school and followed the pastimes normal to a typical American youngster. While he was still a high school student, he developed a serious interest in art, contributed drawings to the monthly magazine, and succeeded finally in persuading his family to allow him to seek a career as an artist rather than as a clergyman.

As a result, after graduation in 1912, he enrolled in the Art Students' League in New York where he spent four years. While a student at the League, he studied with Robert Henri, one of the great teachers of the era and himself a member of the Eight—the Ash Can School—which at that time was at its controversial zenith. Max Weber, who in this period was one of the leading American exponents of cubism, was another of the teachers who opened up rich vistas in the art of painting to the young Lahey.

His years of study at the League, which trained him as a draughtsman and colorist, were completed by the time the United States entered World War I. During the War, he served for eighteen months in the Camouflage Corps of the Navy which brought him to Washington and later overseas to Paris. After the War, he started his career as an artist in earnest, established a studio in Jersey City and began to show both watercolors and paintings in exhibitions.

The teaching aspect of his career, which has always gone along side by side with his career as a painter, started in 1921 when he joined the faculty of the Minneapolis School of Art for one year. There followed, in 1923, his appointment to teach at the Art Students' League in New York where he remained until 1935. He went abroad for five successive summers beginning in 1925, studying in the important museums of Europe. In 1935 he came to Washington as the



fifth Principal of The Corcoran School of Art, and in 1937 he also joined the faculty of Goucher College as Professor of Fine Arts, a post he held for twenty-three fruitful years until his retirement in 1960. In his almost three decades as beloved teacher and popular lecturer in the Corcoran School, he has left his indelible impress on succeeding generations of art students.

As a painter, his first major recognition came in 1925 when he was awarded The Tuthill Prize at The Art Institute of Chicago. Four years later he had an important one-man exhibition of his watercolors at the old Whitney Studio Galleries, the predecessor of the present Whitney Museum of American Art. It was during this period of his career that he was active as a draughtsman and caricaturist, working as a free lance artist for the old *New York World Sunday Magazine* and for Alexander Woolcott of *The New York Times*. For Woolcott he did a series of caricatures of many of the prominent actors of the day—John Barrymore, Elsie Janis, Eddie Cantor. He also contributed portrait sketches of Eugene O'Neill, Robert Benchley, Heywood Broun and others to the pages of *The Bookman* and *The Theatre Magazine*. In collaboration with the poet, John Farrar, he made a series of drawings illustrating the verses, *Seeing New York*, which appeared weekly in the *Sunday New York Times Magazine*.

His subsequent career has brought him further prizes and awards from the Pennsylvania Academy (The Carol Beck Gold Medal for Portraiture, 1929), from the Corcoran Gallery's Biennials and Area Exhibitions (1946, 1947, 1951 and 1952), and his work has been acquired by many of the important museums throughout the country. Representative examples of his paintings and prints may be found in The Corcoran Gallery of Art, The Pennsylvania Academy of the Fine Arts, the Whitney Museum of American Art, The Museum of Modern Art, The Cleveland Museum of Art, The Addison Gallery of American Art, The Toledo Museum of Art, The Library of Congress and many others.

Lahey, however, as well as being an easel painter with special interest in the figure, still life and landscape—both realistic and abstract—



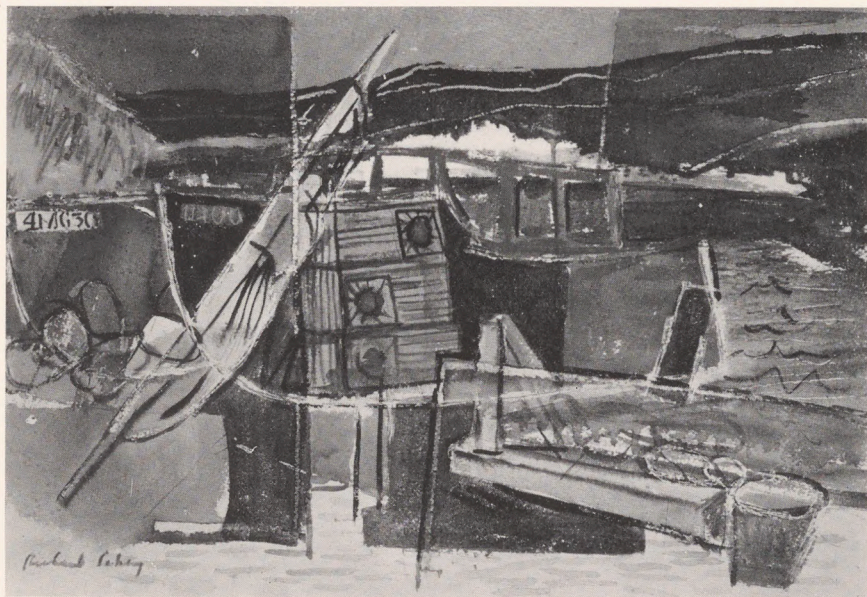
enjoys two other almost separate and distinct careers as a muralist and as a portrait painter.

His *Over the Alleghenies to the West* decorates the U. S. Post Office in Brownsville, Pennsylvania. Together with his wife, Carlotta Gonzales, also an artist, he is currently engaged in painting a mural for the American Battle Monuments Commission to be installed in Honolulu, Hawaii. In addition to many portraits in private possession, he is represented in the official collection of portraits in The United States Treasury Department and The United States Supreme Court.

In presenting this retrospective exhibition of the work of Richard Lahey we cannot hope to give due justice to the breadth and wealth of his talents. We have endeavored to include examples of his more recent works and items not shown in the earlier exhibition of his paintings in the Gallery's Washington Artists' Series in 1953. It is but small tribute to a great artist, teacher and friend of the Corcoran.

HERMANN WARNER WILLIAMS, JR.

*Director*



NO. 22 SEA AT OGUNQUIT, 1955, watercolor

# CATALOGUE

## *Paintings*

- |  |        |
|--|--------|
| 1. WINTER, JERSEY CITY, 1919, <i>watercolor</i>  | N.F.S. |
| 2. BURLESQUE SHOW—HOBOKEN, 1920, <i>watercolor</i>   | \$300  |
| 3. CONCERT MAYOL, PARIS, 1925 <i>watercolor</i>  | N.F.S. |
| 4. PONT NEUF, PARIS, 1926, <i>oil</i>  | 400    |
| 5. TONI, 1928, <i>oil</i>  | 400    |
| 6. BARNS, MAINE, 1930, <i>oil</i>  | 350    |
| 7. ANGIE, 1933, <i>oil</i>   | 500    |
| 8. CIRCUS WAGON, 1934, <i>oil</i>  | 600    |
| 9. MY WIFE—PORTRAIT STUDY, 1935, <i>oil</i>  | N.F.S. |
| 10. ARTISTS BALL, OGUNQUIT, 1938, <i>watercolor</i>  | 400    |
| 11. ALL'S WELL THAT ENDS WELL, 1938, <i>oil</i>  | 600    |
| 12. LOREN COLE ON HIS WAY TO HEAVEN, 1938, <i>watercolor</i>                               | 350    |
| 13. SPRING AT LOST VALLEY, 1939, <i>oil</i>  | 350    |
| 14. BLUE TABLE, 1940, <i>watercolor</i>  | 250    |
| 15. SUMMER BOUQUET, 1942, <i>oil</i>   | 1200   |
| 16. PLASTERERS IN THE NEXT ROOM, 1942, <i>watercolor</i><br><i>Lent by Mr. Ino Randall</i> |        |
| 17. CARLOTTA, 1946, <i>oil</i>   | N.F.S. |
| 18. RISING SUN, 1950, <i>oil</i>   | 400    |
| 19. EASTER MORNING ON EYE STREET, 1951, <i>oil</i>   | 1200   |
| 20. STARRY NIGHT, 1953, <i>watercolor</i>  | 350    |
| 21. BRIDGE AT OGUNQUIT, 1954, <i>oil</i>   | 700    |



22. SEA AT OGUNQUIT, 1955, <i>watercolor</i>	250
23. W. H. AUDEN READING POETRY, c. 1955, <i>watercolor</i>	250
24. DRIFTINGS FROM THE SEA, 1955, <i>oil</i>	350
25. LOBSTER TRAP—ARTEMISIA, 1959, <i>oil</i>	800
26. A SUMMER IN OGUNQUIT, 1961, <i>oil</i>	1200
27. GEORGETOWN, 1961, <i>oil</i> <i>Lent by Mr. and Mrs. Virgil Jackson</i>	
28. PAPUAN MASK, 1963, <i>oil</i>	1200
29. RED AND GREEN, 1963, <i>oil</i>	800
30. TWO FIGURES, 1963, <i>pastel</i>	200
31. NEW GUINEA MASK, 1963, <i>oil</i>	900
32. COLLAGE, 1963	250
33. OCEANIA, 1963, <i>oil</i>	700
34. TWO FIGURES—GREY, 1963, <i>pastel</i>	200
35. BIG FISH LITTLE FISH, 1963, <i>oil</i>	1000

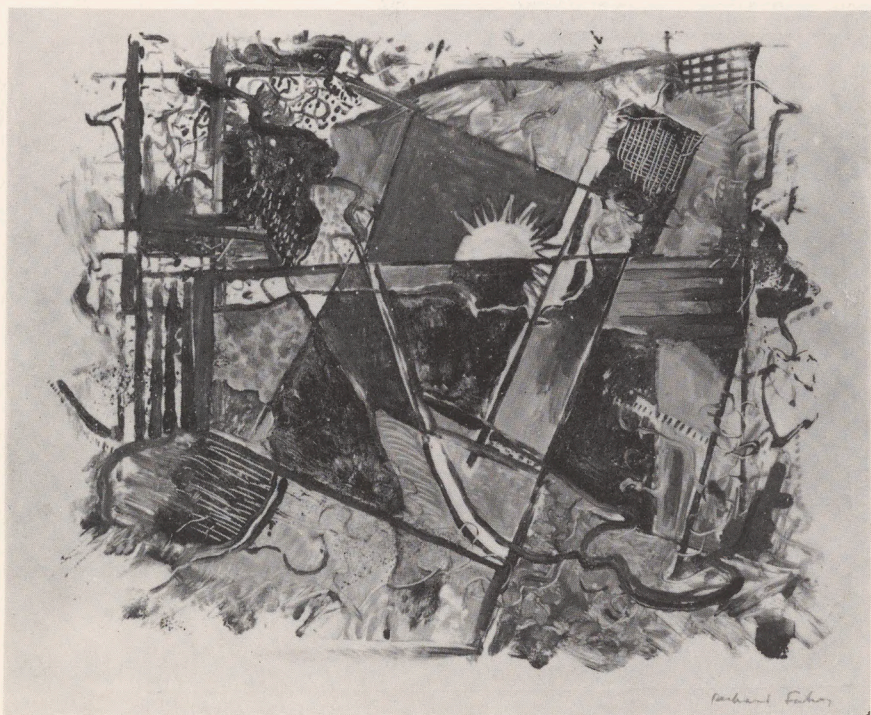
### *Etchings, Drawings, and Lithographs*

36. TOLEDO, SPAIN, 1926, <i>etching</i>	30
37. PONT NEUF, 1926, <i>pen and ink</i>	100
38. THE LOUVRE, PARIS, 1926, <i>lithograph</i>	30
39. NORMANDY COAST, 1926, <i>etching</i>	30
40. NEW YORK STREET CORNER, 1930, <i>pencil drawing</i>	50
41. BILLIARDS AT THE CENTURY ASSOCIATION, 1930, <i>etching</i>	30
42. BROWNSVILLE, PENNSYLVANIA, 1936, <i>conte and wash drawing</i>	100
43. SIX OF THE NINE, circa 1938, <i>pencil drawing</i>	100
44. MONOTYPE, 1953	100
45. BRIDGE AT OGUNQUIT, 1954, <i>charcoal drawing</i>	N.F.S.





NO. 26 A SUMMER IN OGUNQUIT, 1961, oil



NO. 18 RISING SUN, 1950, oil